Music as Evil: Deviance and Metaculture in Classical Music

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Abstract
This paper aims to apply the sociology of deviance and the concept of metaculture to the sociology of high-art and music. Examples of classical music criticisms over time are presented and discussed. Music critics have engaged in metaculture and norm promotion by labeling certain composers or styles of music as negatively deviant in a number of ways. Composers or styles of classical music have been labeled as not music, not worthy of being considered the future of music, a threat to culture, politically unacceptable, evil, and even criminal. Critics have linked composers they are critical of with other deviant categories, and ethnocentrism, racism, and other biases play a role in critics' attempts to engage in norm promotion and affect the public temper. As society changes, musical norms and therefore deviant labels concerning music also change. Maverick composers push musical ideas forward, and those music critics who resist these changes are unable to successfully promote their dated, more traditional norms. Implications of the findings for the sociology of deviance and the sociology of music are discussed.

Author Biography
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Nathan W. Pino received his BS degree in Applied Sociology at Southwest Texas State University (now Texas State University - San Marcos) in 1993, and his MS (1995) and PhD (1999) in Sociology from Iowa State University under the direction of Robert F. Meier and Ronald L. Simons. Dr. Pino taught at Georgia Southern University from Fall 1999 - Spring 2006, and has been teaching at Texas State since Fall 2006.

Dr. Pino’s teaching interests at the graduate and undergraduate levels include deviant behavior, juvenile delinquency, criminology, and development. In the summer of 2008, he served as a visiting scholar at Kyungpook National University in Daegu, South Korea. During the spring semester of 2009, Dr. Pino served as a Fulbright scholar in Trinidad and Tobago conducting research on police-community relations and police reform and teaching undergraduate and graduate courses at the University of the West Indies.

Dr. Pino’s primary research interests include policing and police reform in an international context, sexual violence, and the attitudes and behaviors of college students. In addition to a book on policing in developing countries, he has authored or coauthored numerous articles, book chapters, and book reviews.
Classical music in cartoons creates very interesting effects which enhanced the flow of cartoons like Mickey Mouse. Now listen to some wonderful classical music and enjoy! Top 7 Classical Music in Cartoons. 1 Liszt’s Hungarian Rhapsody---Mickey Mouse. 2 Rossini’s William Tell Overture---Mickey Mouse and Friends. 3 Brahms’ Hungarian Dances---Pigs in a Polka. 4 Beethoven’s 5th Symphony---The Pink Panther. 5 Beethoven’s Moonlight Sonata---Peanuts. 6 Franz Liszt’s Hungarian Rhapsody No. 2---Bugs Bunny. 7 How to Play Waltz in 6 Easy Lessons---Tom and Jerry. smintitus.